धि गोवा हिंदु असोसिएशन

(कला विभाग)

ज्ञात -अज्ञात गोमंतकीय कलाकारांवर

दृकश्राव्य कार्यक्रम

सादरकर्ते :

डॉ. सुरेश चांदवणकर

(मा.सचिव : इंडियन रेकॉर्ड कलेक्टर्स सोसायटी)

वेळ : गुरुवार दि. २५ ऑक्टोबर २०१८ रोजी सायंकाळी ६ वाजता

स्थळ :

दादर माटुंगा कल्चरल सेंटर हॉल

(यशवंत नाट्यमंदिर जवळ) माटुंगा , मुंबई-४०० ०१६

सर्व रसिकांना
आग्रहाचे निमंत्रण...

GOANS IN HINDUSTANI MUSIC

Illustrated Weekly 6 Apr. 1980

KESARBAI KERKAR

MOGHUBAI KURDIKAR

DINANATH MANGESHKAR

JITENDRA ABHISHEKI

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by MOHAN NADKARNI

ज्ञात अज्ञात : गोमंतकीय कलाकार

Deenanath Mangeshkar

(29 December 1900 – 24 April 1942)

Well-known Marathi theatreactor, a renowned Natya Sangeet musician and a Hindustani classical vocalist.

Father of well-known singers Lata Mangeshkar, Asha Bhosle, Meena Khadikar and Usha Mangeshkar as well as composer Hridaynath Mangeshkar

Vannela
Channel

जितेंद्र अभिषेकी

(1929–1998)

Pandit **Jitendra Abhisheki**
(21 September 1929 – 7 November 1998)
Indian vocalist, composer and scholar of Indian classical, semi-classical, and devotional music. He is also credited for the revival of the Marathi musical theatre in the 1960s.

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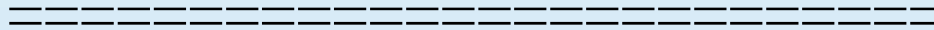

Jitendra Abhisheki has been praised as being among the stalwarts of Hindustani classical music who mastered other musical forms as the thumri, tappa, bhajan, and bhavgeet.
His work in Marathi natyasangeet is well-known.

खाप्रूमामा पर्वतकर

(1879–1953)

khaprumama recites darje in teentaala

Khaprumama Parvatkar was a musician from Goa, India who played the tabla. He was a gifted taal and laya maestro, with the honorary title of Layabhaskar

मीस चंदा कारवारकरीण

(Bablibai of Goa / Bhavnagar?)

श्रीधर पार्सेकर

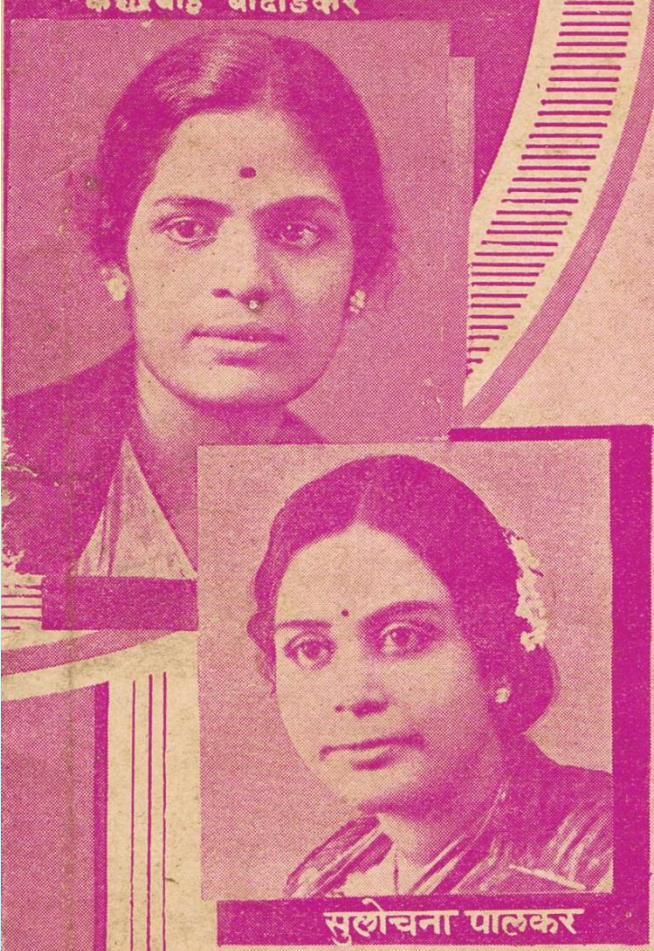
(1920-1964)

Awhile back I requested Ravi Shankar to share some memories of Sridhar-bab. He sent this reply:

"I knew Sridhar. He was a wonderful violinist, a disciple of Gajananrao Joshi. Sridhar Parsekar was a staff artist at AIR Bombay when Alla Rakha was also a staff member there. This is the period I knew him in the early forties.

=================================

He was a smart young fellow, dark and very good looking. He came to hear me a lot and I also heard him a lot. I played one duet with him as I did with his Guru in the late 40's in Bombay. It was a wonderful duet I played with him and Alla Rakha accompanied us. Along with many other musicians Kishen Maharaj was sitting in the front.."

ओडियन
मराठी
आणि
हिंदुस्थानी
सप्लीमेंट
सुलोचना पालकर
Odeon
एप्रिल १९३७

बाई केसरबाई
बांदोडकर

SB. 2124
नं. २१२४

एक बाजूः—

चतुरे कोण तुझ्या । हृदयीं लपला गे ॥धृ०॥
कशि नच दाद तुला ।
चोर कसा शिरला गे ॥१॥
ही रस सेवितां । भान नुरे अधिरा भ्रमरा ।
हंसरा पाश तूझा ।
रसिक पुरा फसला गे ॥२॥

दुसरी ब

एप्रिल १९३७

हिंदी रेकॉर्डस्

बाई श्रीमतीबाई नार्वेकर

SB. 2193 } मोरी आंख नमे— पटमंजिरी
बाजे मोरी पायेलीया— बरवा

...प्रिय गायिकेनें या वेळेला दोन हिंदी चिजांचा हा अप्रतिम रेकॉर्ड ...री या अत्यंत अवघड रागांतील 'मोरी आंख नमे' ही चीज त्यांनी ...यिलेली आहे व बरवा रागांतील 'बाजे मोरी पायलिया' ही चीजही ... तयारीनें गायिलेली आहे. शास्त्रीय संगीताच्या शोकी लोकांना हा ...द्वां हा रेकॉर्ड फार पसंत पडेल.

दुसरी बाजू—

बाजे मोरी पायलिया।
कैसे कर आवूं मिलवा तूमरे ढिंगवा ॥ धृ ॥
सास ननंद मोरी जनम करे वैरन।
चरचा करेंगी सब बजवी लोगवा ॥ १ ॥

Jyotsna Keshav Bhole (11 May 1914 – 5 August 2001)

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by MOHAN NADKARNI

SHOBHA GURTU

SHRIDHAR PARSEKAR

Even during *foreign rule*, the numerous Hindu shrines in the territory continued to provide shelter and succour to performing artistes. Inevitably, these places of worship became the centres of Hindu cultural activity. The institution of *devadasis*—despite the social stigma once attached to it—also came to play a crucial role in the preservation and enrichment of our artistic heritage.

The village *Parvat*, atop the 2,000-ft high Chandranath hill, near Margao, stands as a monument to Goa's dedication to Hindustani music, both vocal and instrumental. Some of the most distinguished exponents of this hoary North Indian tradition have come from this village. The late maestro, Khapruji Parvatkar, whose supreme command over the tabla earned for him recognition as "Laya Bhaskar", is the doyen of this distinguished band of Goa's traditional musicians.

Sadly, however, the continued lack of state patronage, coupled with general public apathy, eventually compelled some of the more enterprising musicians to leave their homes and seek a living outside the territory.

Thus, veterans like Khapruji and Kamurao Mangeshkar earned recognition as tabla soloists and accompanists in Central and North India. The rising generation of artistes like Anjanibai Malpekar, Kesarbai Kerkar and Moghubai Kurdikar, who left their villages to explore new avenues of self-expression in the early years of this century, sought and obtained the benefit of studentship with several great masters of contemporary *khayal gharanas* who had settled in the princely States in the former Bombay Presidency. Alladiya Khan, Ramkrishnabuva Vaze, Bhaskarbuva Bakhale and Abdul Karim Khan were the maestros in the galaxy of luminaries who loomed large on India's musical horizon.

Meanwhile, on a wider plane, the missionary movement initiated in the early twenties by the two great savants, Vishnu Digambar Paluskar and Vishnu Narayan Bhatkhande, brought about a socialisation of music: music concerts became an integral part of social life.

When one speaks of Goan musicians who have fostered and enriched *khayal* and light classical forms of North Indian music, an impressive array of names, both old and young, comes naturally to my mind: Anjanibai Malpekar, Kesarbai Kerkar, Moghubai Kurdikar, Vatsalabai Parvatkar, Shrimatibai Narvekar, Dinanath Mangeshkar, Jyostna Bhole, Anjanibai Lolekar, Dattaram Parvatkar, Baburao Kumthekar, Shridhar Parsekar and several others, in the older category; while Kishori Amonkar, Shobha Gurtu and Jitendra Abhisheki are among today's leading lights.

Anjanibai Malpekar, who died at 90 in 1974, was a leading exponent of the Bhendi Bazar *gharana* known for immaculate voice production and ornate unfoldment of *vilambit*. Though *khayal* was her *forte*, she also made a mark in the lighter classical and popular forms of singing.

Precious Bequest

Kesarbai Kerkar and Moghubai Kurdikar, both outstanding disciples of Alladiya Khan (who pioneered the Atrauli-Jaipur *gayaki*), have, in a sense, their own passionate following.

Kesarbai, who died at 87, three years ago, was undoubtedly Goa's most precious bequest to Hindustani music. Hers was, without exaggeration, one of the monumental voices of the century in the North Indian tradition. With no hint of diminution, her broad yet luminous, sonorous voice could swoop from a splendorous, high *taar saptak* to a deep, resonant low *mandra-saptak* with an incredibly uniform volume—and loud enough to be heard without a mike!

A focal point for elegance and queenly dignity on the stage, Kesarbai shunned publicity and was curiously allergic to the radio, press and camera alike. Many prized laurels, awards and accolades from the princely *darbars* of old and honours from the post-freedom era came her way. Seldom did she care to use them with her name. The only disciple she condescended to groom and that too, in the last years of her life, is Dhondutai Kulkarni.

But Moghubai Kurdikar has nurtured two generations of disciples. They include her gifted daughter, Kishori Amonkar, Kamal Tambe, Kousalya Manjeshwar, Padma Talwalkar and several others. Although now past 75, her voice still retains that delightfully familiar feel of the old-world velvet. The music she creates is truly glorious in content and structure and one is struck as much by her rare sense of exploration as by her subtle insight into the melodic and rhythmic beauties of the *khayal* form in which every note, every phrase, every pattern comes as a vivid pledge—the fruit of diligent and ardent *sadhana* for well over half a century. Like Kesarbai

हे श्यामसुंदर राजसा मनमोहना १९६८

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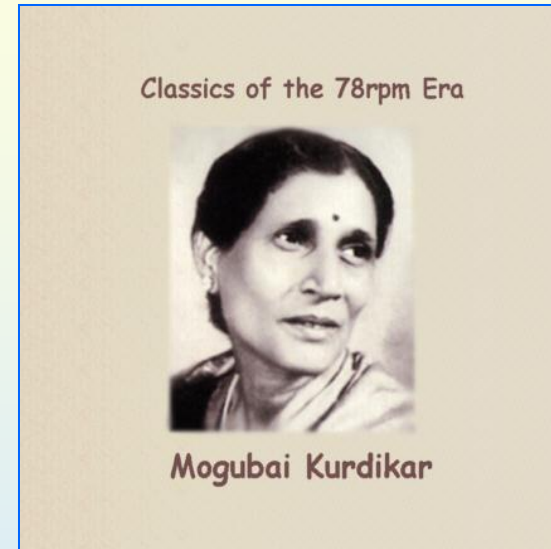
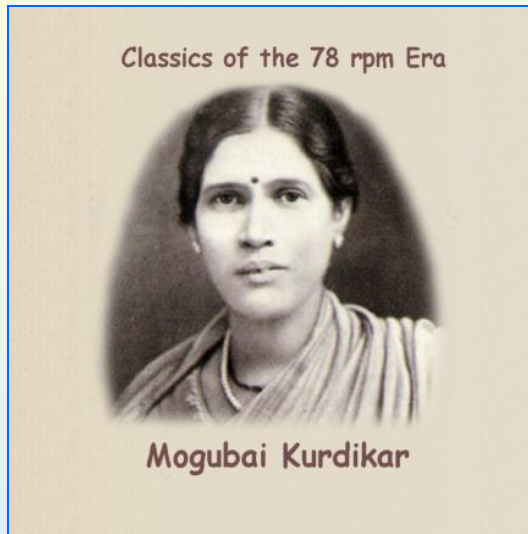
दूर यमुना नीर वाहे
हरवले मी कसे मज
चालले कुठे घनवनी । हे श्यामसुंदर ।

बावरीचा सूर भिडला
मजसि माझा विसर पडला
नकळता पाउले मम
राहिली इथे थबकुनी । हे श्यामसुंदर ।

पान जाळी सळसळे का ?
भिवविती रे लाल शंका
थरथरे बावरे मन
संगती सखी न च कुणी । हे श्यामसुंदर ।

Gantapasvini Moghubai Kurdikar (1904-2001)

Phir aayi laut bahare, sadiyonke wo chain hamare
Loot gaye the gaironke maare
Ghar ghar vandanvaar sajaye, Gandhijiko haar chadhaye
Veer jawahar aur Subhashki, amar keerti saare gaye
Phir aayi laut bahare. Raga: Bihag bahar (C.1950)

Geet: Madhukar Rajastahni. Sangeet: Snehal Bhatkar

Bai Kesarbai Kerkar (C.1920)

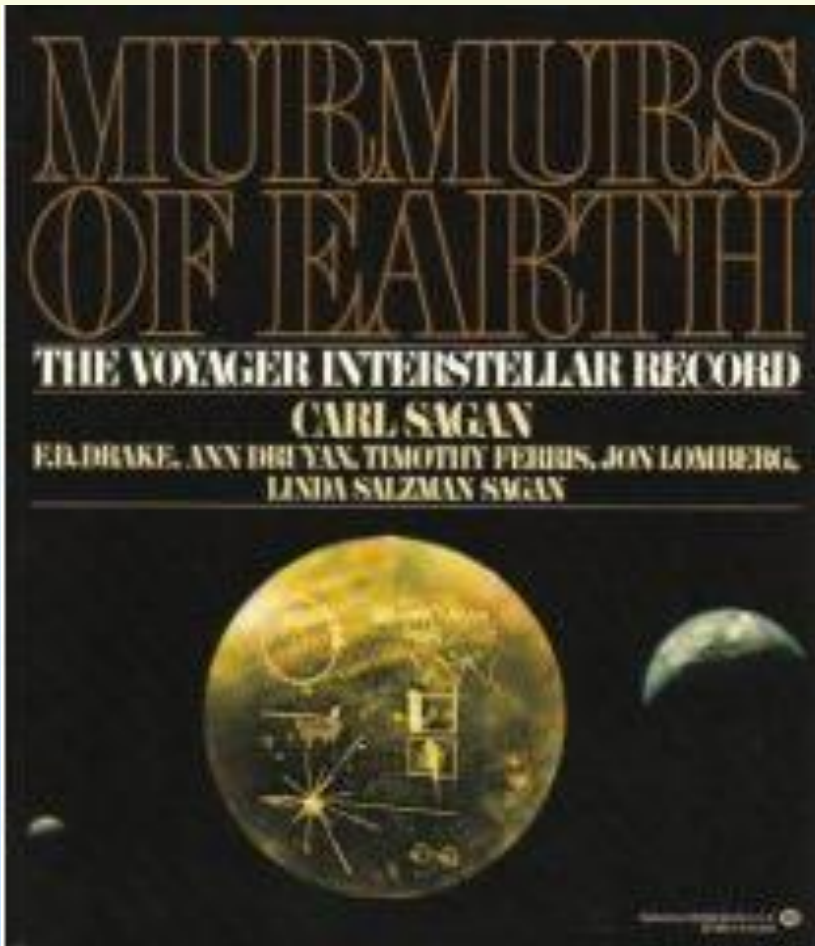
Bai Kesarbai Kerkar (1892-1977)

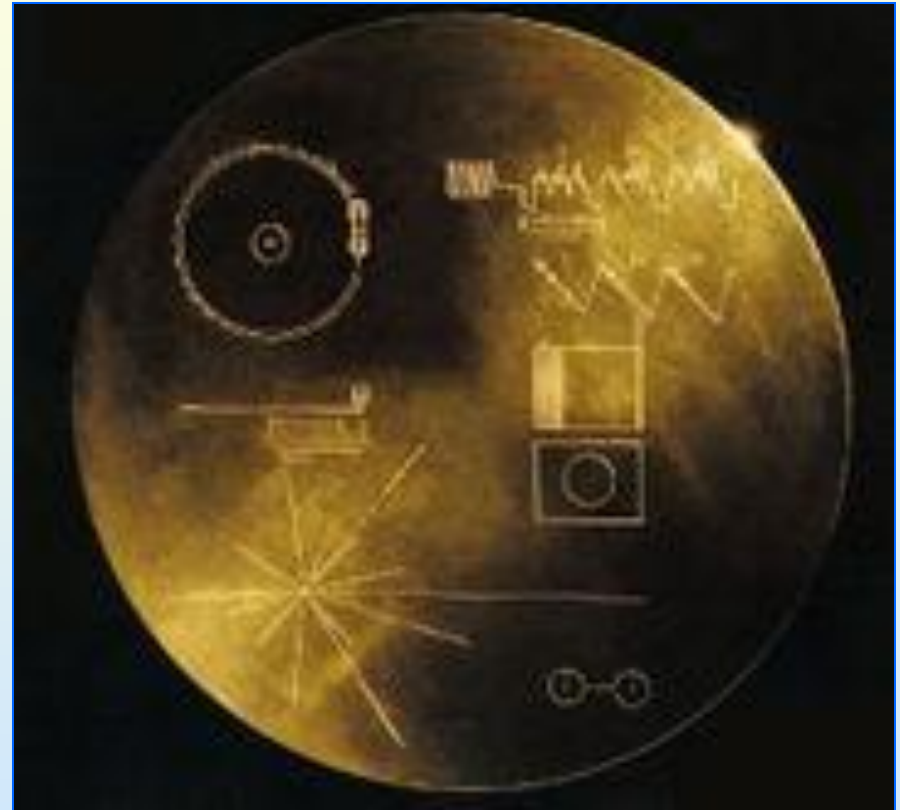
96. Kesarbai Kerkar (1892–1977)
Sangeet Natak Akademi

C. 1925

C. 1935

C. 1965

Voyager spacecraft

Golden record in voyagers I & II

The Voyager Golden record

Cover of the Voyager Golden record

Bhairavi hori in intersteller space

Jaat Kahan Ho

akeli mori pardes

– Bhairvi Hori

धन्यवाद !

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Compiled by

Dr. Suresh Chandvankar, Hon. Secretary,

'Society of Indian Record Collectors'

chandvankar@yahoo.com